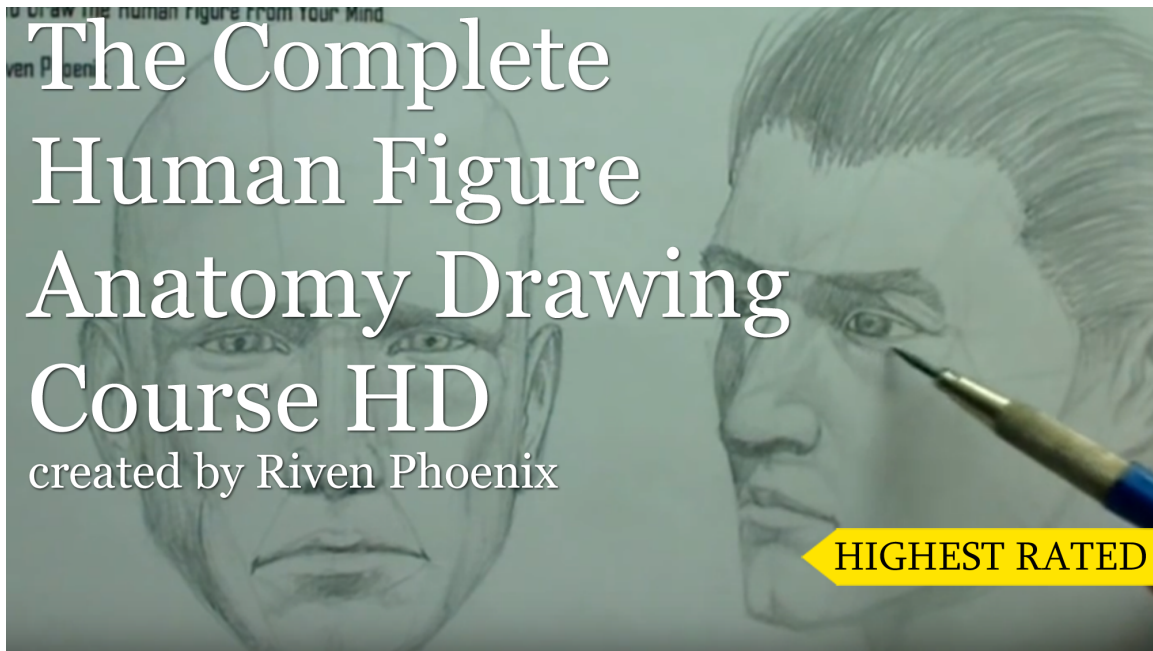


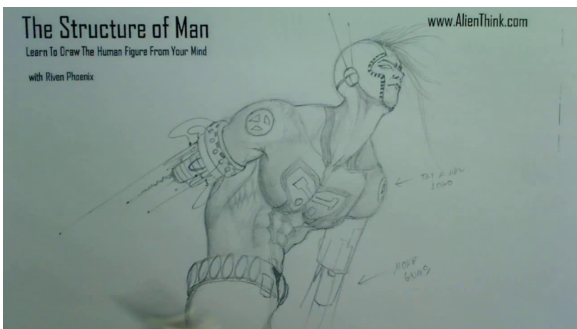


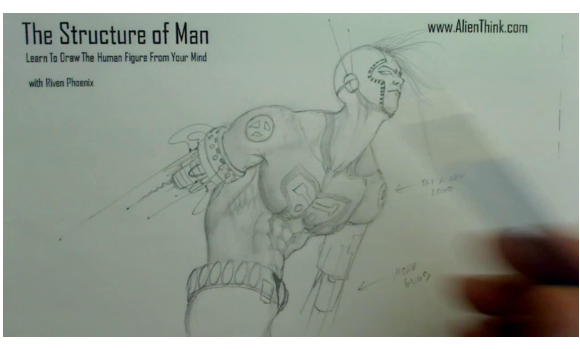
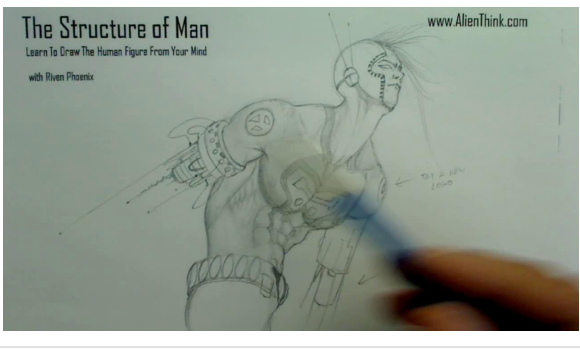
## **The Structure of Man**

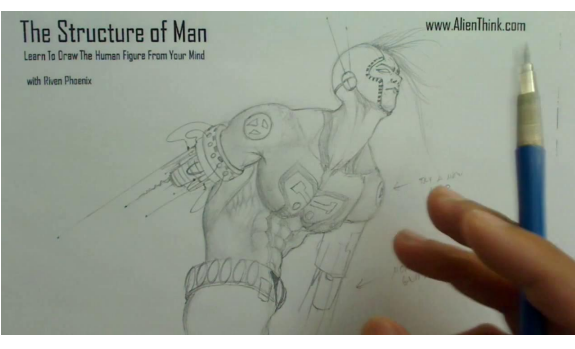
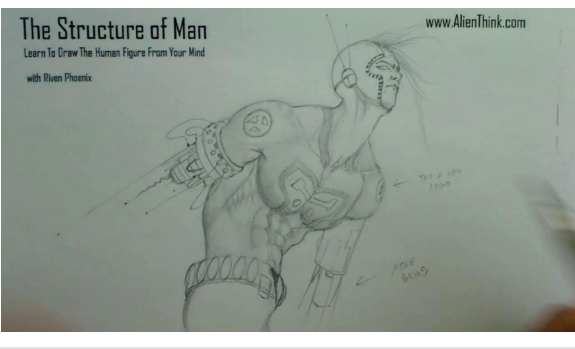
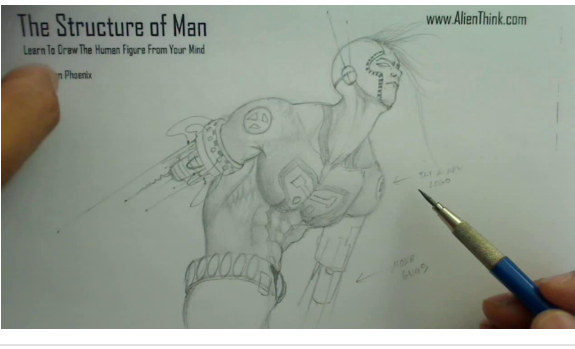
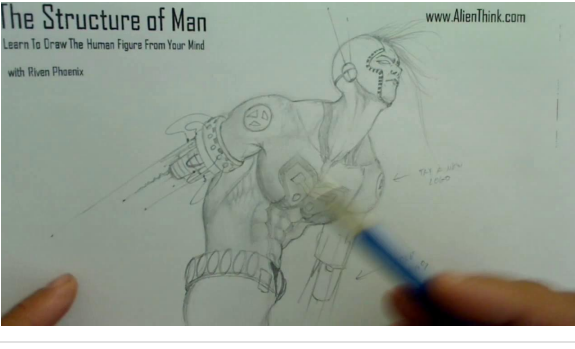
Learn to Draw the Human Figure From Your Mind with  
Riven Phoenix

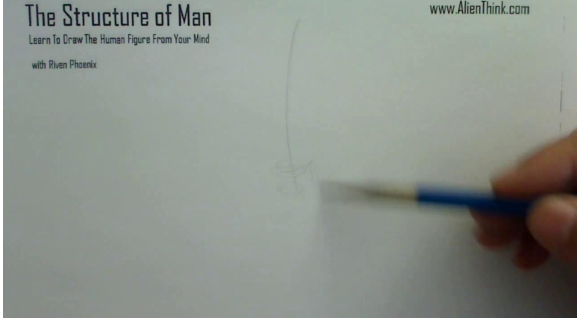
[www.alienthink.com](http://www.alienthink.com)

Figure Drawing Lesson 137 - The Muscles of The Torso -  
Part 18

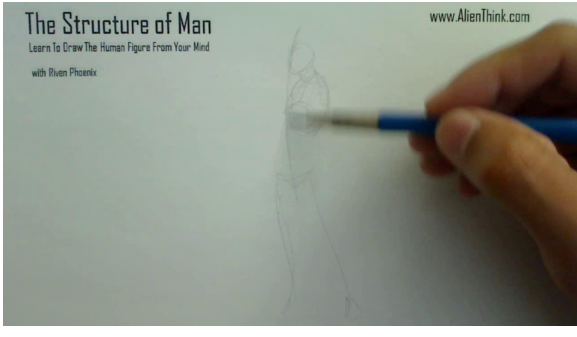
|   |                                                                                     |                                                                                              |
|---|-------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------|
| 1 |    | Hey guys, my name is Riven Phoenix and welcome to the Structure of Man, Learn to Draw        |
| 2 |    | the Human Figure from your mind training course.                                             |
| 3 |   | Okay, so in the previous lesson we went through really a test phase where we saw that we can |
| 4 |  | now take all the information that we've gained so far about the head, neck, and chest        |

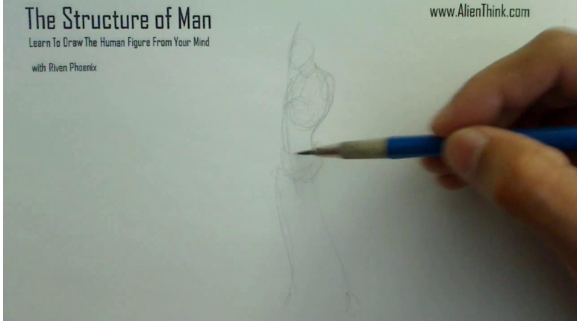
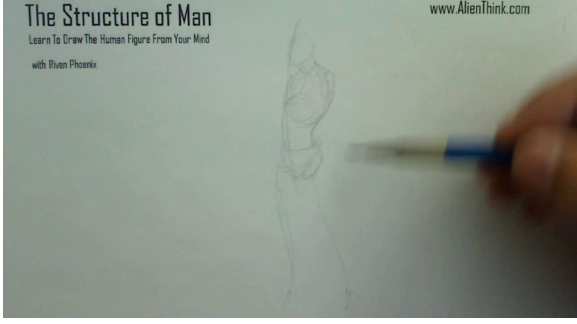
|   |                                                                                     |                                                                                                              |
|---|-------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------|
| 5 |    | <p>and also from the back that we did those exercises and how we can use the power of our own customized</p> |
| 6 |    | <p>mannequin system and be able to really lay out, lay down the muscles and really contort</p>               |
| 7 |   | <p>them and do really anything that we want, right?</p>                                                      |
| 8 |  | <p>It's a very fluid process.</p>                                                                            |

|    |                                                                                     |                                                                                                     |
|----|-------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------|
| 9  |    | <p>So we tested out by creating this conceptual idea, let's say we were working on a video game</p> |
| 10 |    | <p>remotion picture, it doesn't matter.</p>                                                         |
| 11 |   | <p>Okay, so in conclusion, or really the, this connection system we also understood</p>             |
| 12 |  | <p>in from the back, concluding of the chest, the muscles of the torso.</p>                         |

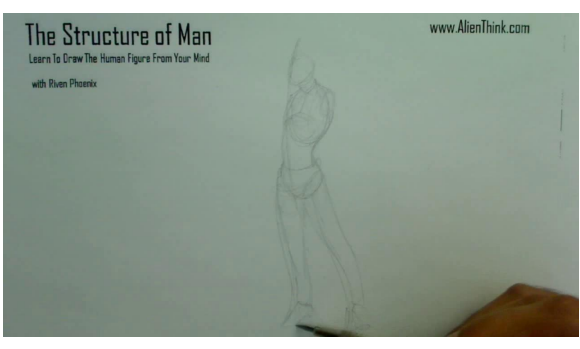
|    |                                                                                     |                                                                                          |
|----|-------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------|
| 13 |    | So here we could say that okay, well let's see where we are.                             |
| 14 |    | So here I'm just going to draw out, let's say I'm going to do this a little more up      |
| 15 |   | because it got a fit on camera.                                                          |
| 16 |  | So here I'm just going to draw out, let's say just this line over here like this, right? |

|    |                                                                                     |                                                                                           |
|----|-------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------|
| 17 |    | <p>So here I'm just going to check to see, okay, well I'm kind of like half over here</p> |
| 18 |    | <p>like this.</p>                                                                         |
| 19 |   | <p>So here I'm just going to draw out just the basic idea for it over here.</p>           |
| 20 |  | <p>Again, you don't have to put the whole gesture system down, right?</p>                 |

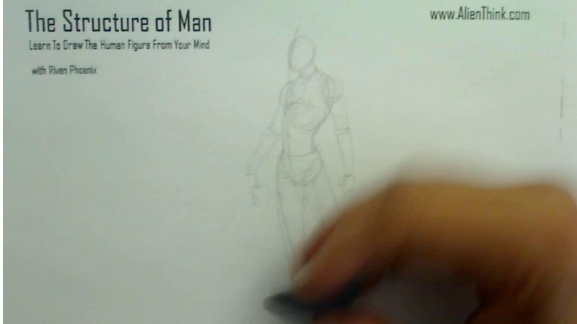
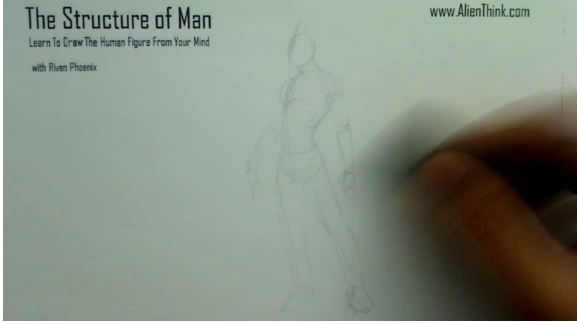
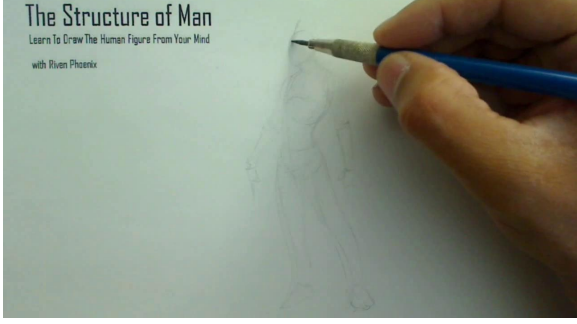
|    |                                                                                     |                                                                                    |
|----|-------------------------------------------------------------------------------------|------------------------------------------------------------------------------------|
| 21 |    | You can really just simply draw out all the basic shapes, right?                   |
| 22 |    | So just get like an idea down here.                                                |
| 23 |   | We're going to say that okay, well actually I'm going to move it a little bit more |
| 24 |  | up over here and start to really just be more casual about it, right?              |

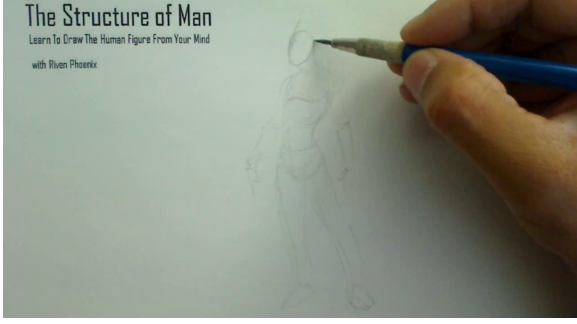
|    |                                                                                     |                                                           |
|----|-------------------------------------------------------------------------------------|-----------------------------------------------------------|
| 25 |    | Just like this, right?                                    |
| 26 |    | And this is what we want to do.                           |
| 27 |   | We want to be much more casual with the mannequin system. |
| 28 |  | Just like this, right?                                    |

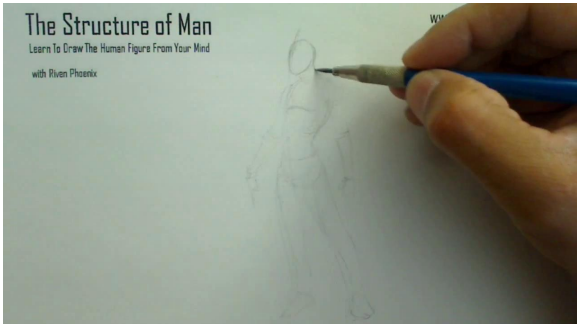
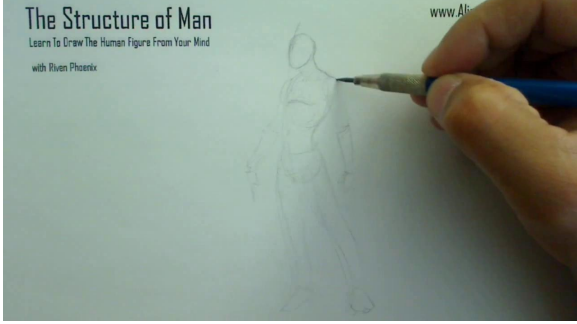
|    |                                                                                     |                                                                                                |
|----|-------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------|
| 29 |    | And then we don't even have to follow the gesture system, right?                               |
| 30 |    | We just need something on paper, right?                                                        |
| 31 |   | Because now we're free to think, we're free to think about the figure in any way that we want. |
| 32 |  | So here we can be much more fluid with these ideas now, right?                                 |

|    |                                                                                     |                                                                      |
|----|-------------------------------------------------------------------------------------|----------------------------------------------------------------------|
| 33 |    | And we're not locked by down any rules here.                         |
| 34 |    | These are our rules and we can change them on the fly if we want to. |
| 35 |   | Right?                                                               |
| 36 |  | So here I'm just going to do first like this idea here, right?       |

|    |                                                                                     |                                                                                       |
|----|-------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------|
| 37 |    | So I'm visually checking where the needle is when we're drawing this out, right?      |
| 38 |    | So we'll do the hand like this again.                                                 |
| 39 |   | And for this, we'll just do the hand again that we've been doing it over here, right? |
| 40 |  | So this is really like a test idea that we do in the end of our exercises, right?     |

|    |                                                                                     |                                                                 |
|----|-------------------------------------------------------------------------------------|-----------------------------------------------------------------|
| 41 |    | So once we get the idea down like this, right?                  |
| 42 |    | We can now simply erase and be done with it, right?             |
| 43 |   | Because now we just have to form this upper area of the system. |
| 44 |  | Right?                                                          |

|    |                                                                                     |                                                                                          |
|----|-------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------|
| 45 |    | So here I'm just going to first draw out the mannequin system because I'm...             |
| 46 |    | I'm just showing you that even this idea for the mannequin system is still there, right? |
| 47 |   | So really technically, you don't really need to draw out the whole thing, right?         |
| 48 |  | You can now start to visually think about your ideas here, right?                        |

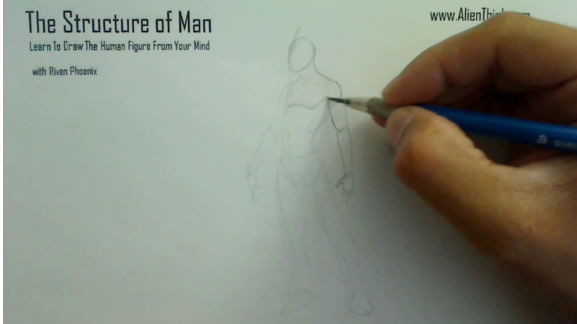
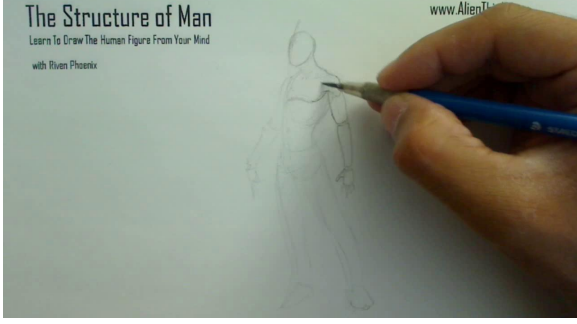
|    |                                                                                     |                                                                                                                      |
|----|-------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------|
| 49 |    | I know the neck is here.                                                                                             |
| 50 |    | And then I'm just going to see that, okay, well, I want the clavicle to be kind of here.                             |
| 51 |   | And I know that the shoulder release going to be over here.                                                          |
| 52 |  | And we also said that, right, look, you got to keep out for this connection that when you go up, you got to be here. |

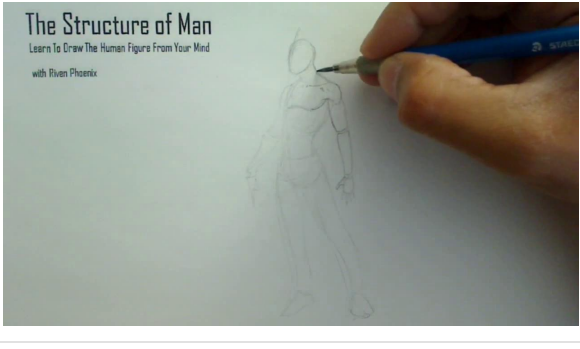
|    |                                                                                     |                                                                            |
|----|-------------------------------------------------------------------------------------|----------------------------------------------------------------------------|
| 53 |    | You're not going to turn it from here and you're not going to end up here. |
| 54 |    | It's got to go up because of the way the right...                          |
| 55 |   | Because you look, your humerus is here.                                    |
| 56 |  | So it's obviously going to go up here, right?                              |

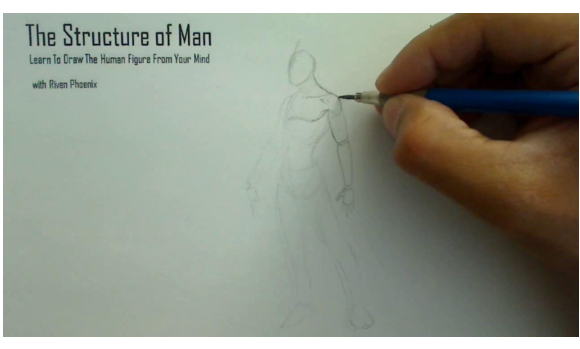
|    |                                                                                     |                                                                                    |
|----|-------------------------------------------------------------------------------------|------------------------------------------------------------------------------------|
| 57 |    | It's going to come in a little and then we're going to get the bicep, right?       |
| 58 |    | So here we really haven't gotten into the arm, so we're just going to...           |
| 59 |   | We got the triceps here.                                                           |
| 60 |  | So we're just going to make the rest of this guy's body simply a mannequin, right? |

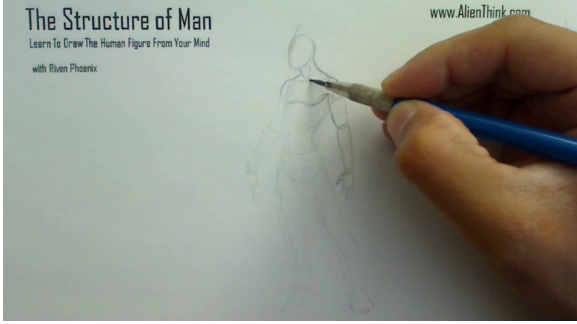
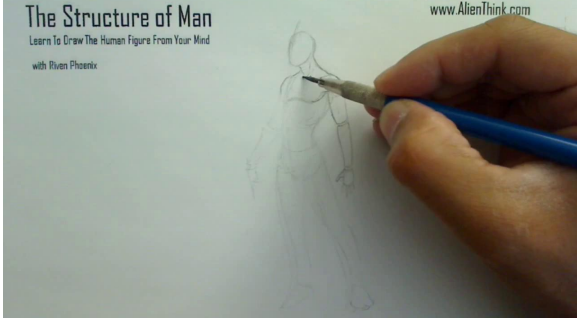
|    |                                                                                     |                                                                               |
|----|-------------------------------------------------------------------------------------|-------------------------------------------------------------------------------|
| 61 |    | And we also saw from this idea is that we can always use the eraser to create |
| 62 |    | very sophisticated ideas, right?                                              |
| 63 |   | Because it always travels with us in the drawing process, right?              |
| 64 |  | For example, I got this, then I'm happy with it.                              |

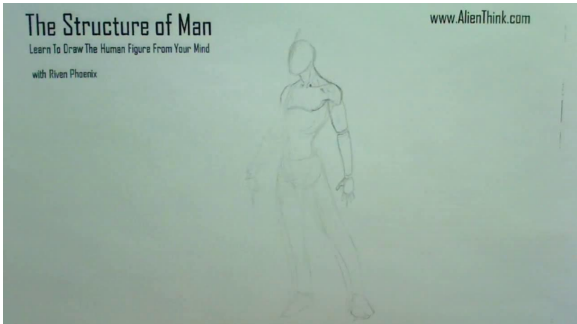
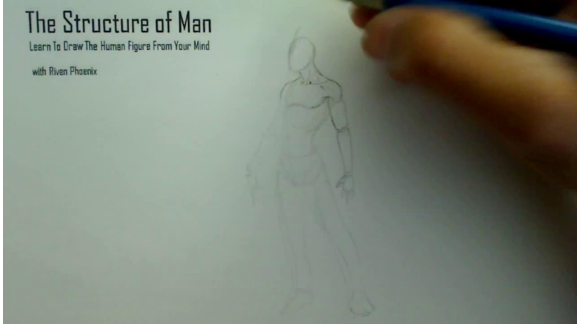
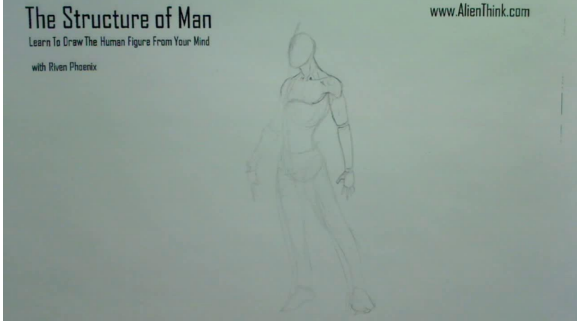
|    |                                                                                     |                                                                             |
|----|-------------------------------------------------------------------------------------|-----------------------------------------------------------------------------|
| 65 |    | I'm not like, okay, now I'm going to erase this.                            |
| 66 |    | Now I'm going to really think about this a little more                      |
| 67 |   | and make it much more higher quality, right?                                |
| 68 |  | So the eraser is a traveling partner with us in the drawing process, right? |

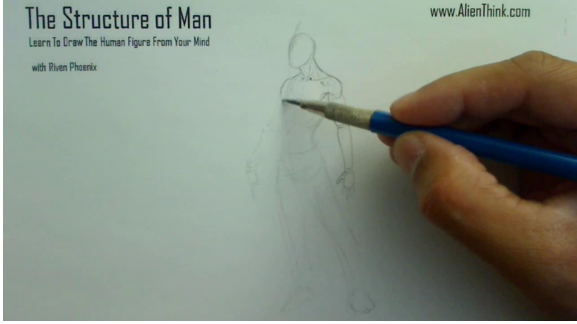
|    |                                                                                     |                                                          |
|----|-------------------------------------------------------------------------------------|----------------------------------------------------------|
| 69 |    | So here we know about this...                            |
| 70 |    | Our disconnection system is going to work.               |
| 71 |   | It's simply just going to be like this over here, right? |
| 72 |  | And we know that, right, this is really in the back.     |

|    |                                                                                     |                                                                    |
|----|-------------------------------------------------------------------------------------|--------------------------------------------------------------------|
| 73 |    | We're going to get the bone structure.                             |
| 74 |    | So really we can just put like a line over here, right?            |
| 75 |   | And then this is going to go like this.                            |
| 76 |  | So here I'm just going to pick up some of these lines here, right? |

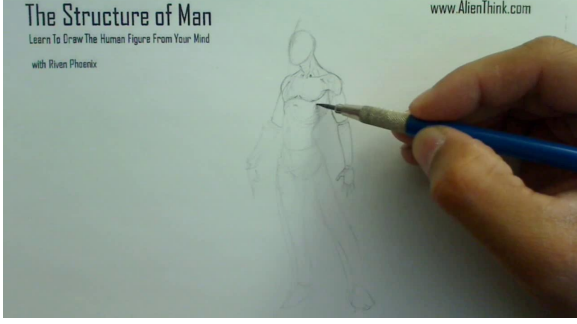
|    |                                                                                     |                                                                                 |
|----|-------------------------------------------------------------------------------------|---------------------------------------------------------------------------------|
| 77 |    | And then you can make the back here a little more bigger if you want to, right? |
| 78 |    | It's just feeling the way through.                                              |
| 79 |   | Look, this is how my character is going to be, right?                           |
| 80 |  | Or my figure, whatever.                                                         |

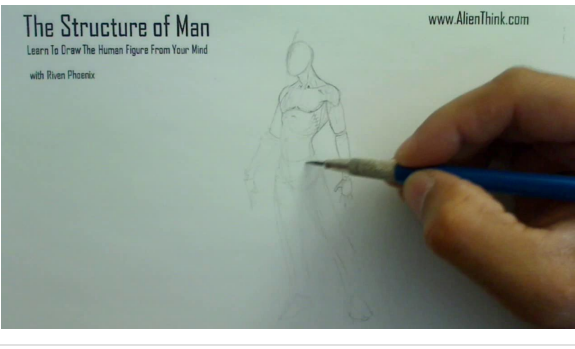
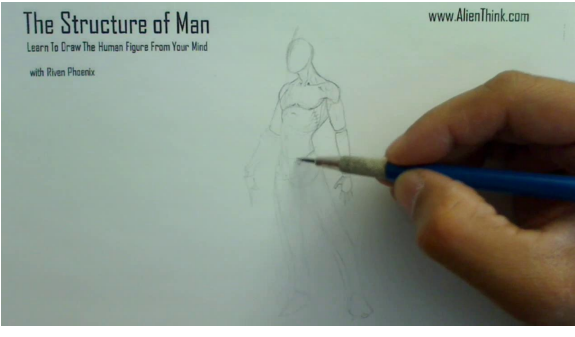
|    |                                                                                     |                                                                                |
|----|-------------------------------------------------------------------------------------|--------------------------------------------------------------------------------|
| 81 |    | <p>Okay, then we get the line here for the neck muscle here, right?</p>        |
| 82 |    | <p>I'm going to get like a little bit here.</p>                                |
| 83 |   | <p>We don't have to put all the stuff down here.</p>                           |
| 84 |  | <p>We're just making a showing to the mind that it does understand, right?</p> |

|    |                                                                                     |                                                                         |
|----|-------------------------------------------------------------------------------------|-------------------------------------------------------------------------|
| 85 |    | So once I get this, I can make this a little more realistic now, right? |
| 86 |    | Slowly, slowly, we're getting the ideas in.                             |
| 87 |   | This is going to be easy.                                               |
| 88 |  | We can see over here, right?                                            |

|    |                                                                                     |                                                                                         |
|----|-------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------|
| 89 |    | We came up with that understanding, right?                                              |
| 90 |    | This is going to be my chassis cavity over here.                                        |
| 91 |   | It's going to balloon out and it's going to go kind of in because from historical data, |
| 92 |  | what we did, the drawings, we know how to solve this issue over here, right?            |

|    |                                                                                     |                                                                                     |
|----|-------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------|
| 93 |    | And then this is just going to be like this over here.                              |
| 94 |    | So here I might actually cut this up a little.                                      |
| 95 |   | And then over here, we're going to get from that historical data again.             |
| 96 |  | Say that, okay, look, his chest, now we don't have to follow this line here, right? |

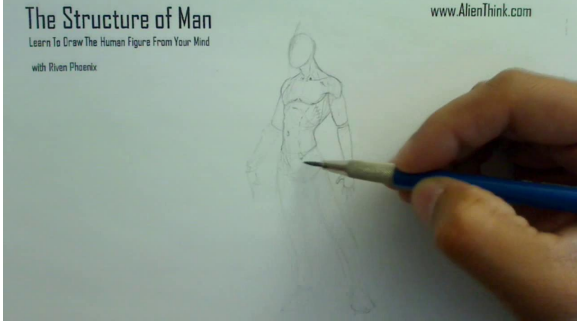
|     |                                                                                     |                                                                                                                |
|-----|-------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------|
| 97  |    | And I'll show you why is because now we can start to think about some muscles.                                 |
| 98  |    | So we know that this area here, we know that right, it's going to be really just six, seven, eight, nine, ten. |
| 99  |   | And it's going to come down this way, right?                                                                   |
| 100 |  | So here I got one, two, three, four.                                                                           |

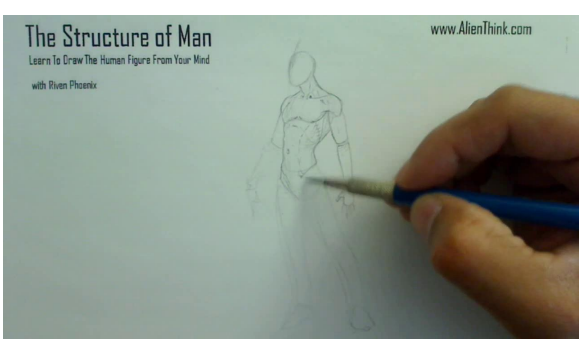
|     |                                                                                     |                                                                                                   |
|-----|-------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------|
| 101 |    | And then over here, I'm going to get the door side muscle going in the back, right?               |
| 102 |    | Here, I'm just drawing out everything in outline to show you that we're both proving to ourselves |
| 103 |   | that yes, the work, all the hard work that we've been doing is paying off, right?                 |
| 104 |  | And this is where the love handles are going to be.                                               |

|     |                                                                                     |                                                                                  |
|-----|-------------------------------------------------------------------------------------|----------------------------------------------------------------------------------|
| 105 |    | I'm just going to put that in here like this.                                    |
| 106 |    | And we know that this section here really is going to be more in shadows, right? |
| 107 |   | Because it has to go in and that'll come out, right?                             |
| 108 |  | So we can just simply draw it out like this.                                     |

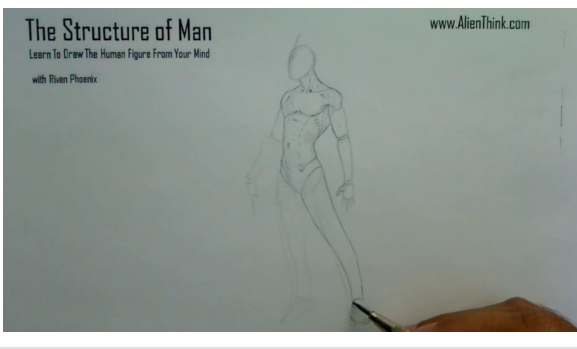
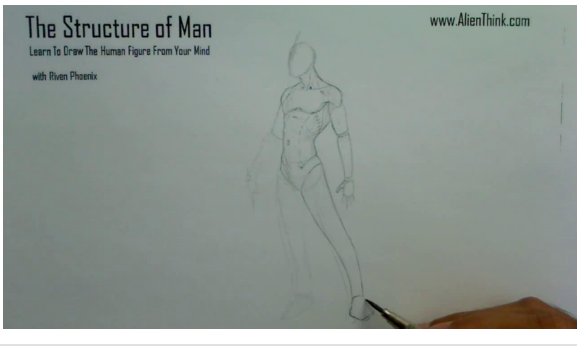
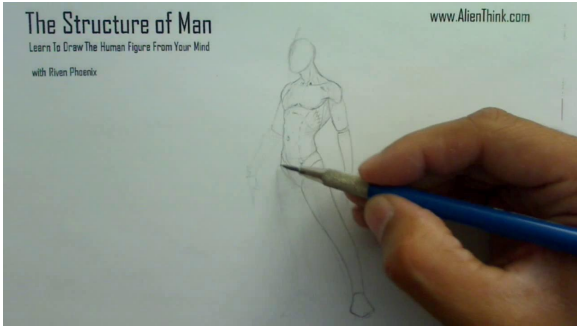
|     |                                                                                     |                                                                                     |
|-----|-------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------|
| 109 |    | And then over here, we can now just really think about the lines of the abs, right? |
| 110 |    | So we can get like an outer line over here.                                         |
| 111 |   | We got the navel over here.                                                         |
| 112 |  | So I'm going to get this over here.                                                 |

|     |                                                                                     |                                                                   |
|-----|-------------------------------------------------------------------------------------|-------------------------------------------------------------------|
| 113 |    | I know, right, I'm going to get a line here for that abs.         |
| 114 |    | But I don't have to draw out all the abs, right?                  |
| 115 |   | We just can simply show them like this that we understand, right? |
| 116 |  | It depends on each person's situation.                            |

|     |                                                                                     |                                                                             |
|-----|-------------------------------------------------------------------------------------|-----------------------------------------------------------------------------|
| 117 |    | We're going to get a line like this over here, right?                       |
| 118 |    | And then we're just going to look, look, am I happy with the pelvis, right? |
| 119 |   | Is it on the right angle?                                                   |
| 120 |  | Does it make sense?                                                         |

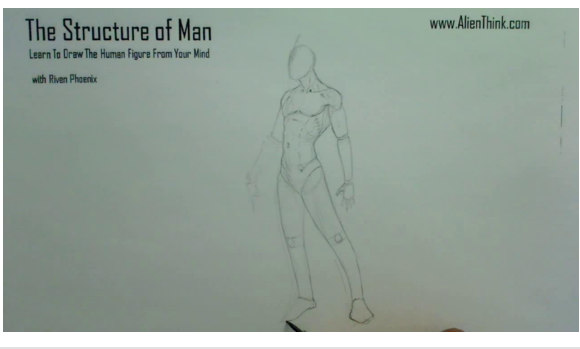
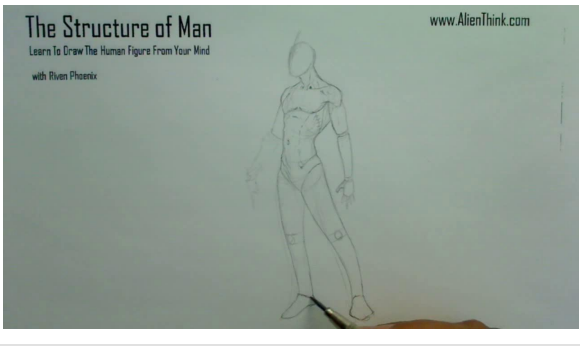
|     |                                                                                     |                                                                                 |
|-----|-------------------------------------------------------------------------------------|---------------------------------------------------------------------------------|
| 121 |    | Where should I make this other X?                                               |
| 122 |    | So I'm just going to make it like this.                                         |
| 123 |   | I'm going to make that underwear system.                                        |
| 124 |  | Remember, this is going down because your stomach area is over here now, right? |

|     |                                                                                     |                                                                               |
|-----|-------------------------------------------------------------------------------------|-------------------------------------------------------------------------------|
| 125 |    | We came up with that discovery in that process.                               |
| 126 |    | So now here, I'm just going to make that very simple underwear system, right? |
| 127 |   | And then over here, I'm just going to simply make these simple lines.         |
| 128 |  | Then over here, make them much more simpler lines over here.                  |

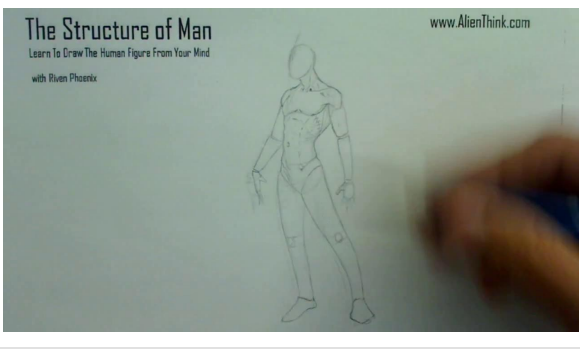
|     |                                                                                     |                                                                                        |
|-----|-------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------|
| 129 |    | Right?                                                                                 |
| 130 |    | So this drawing that we do is always more stylized in our thinking process, right?     |
| 131 |   | And the year we know that this is just going to do the foot, make it look like a shoe. |
| 132 |  | And then over here, I'm going to get this very simple line here, right?                |

|     |                                                                                     |                                                                              |
|-----|-------------------------------------------------------------------------------------|------------------------------------------------------------------------------|
| 133 |    | Just like this, and here you can just decide, okay, well, from here to here, |
| 134 |    | really where is my knee line going to be about here?                         |
| 135 |   | So I'm going to make the line for the knee right here, right?                |
| 136 |  | I'm going to put these two lines here, right?                                |

|     |                                                                                     |                                                                          |
|-----|-------------------------------------------------------------------------------------|--------------------------------------------------------------------------|
| 137 |    | And over here, in the same idea, really, where's the center going to be? |
| 138 |    | It's going to be about here.                                             |
| 139 |   | So really, I'm going to do my knee like this, okay?                      |
| 140 |  | And these can fluctuate and just compare them.                           |

|     |                                                                                     |                                                                                   |
|-----|-------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------|
| 141 |    | And then over here, you can just simply put down the shoe idea.                   |
| 142 |    | And here, just envision the toe area and just do it like this.                    |
| 143 |   | Simply, that's it.                                                                |
| 144 |  | And then over here, I'm going to actually make this a little more smaller, right? |

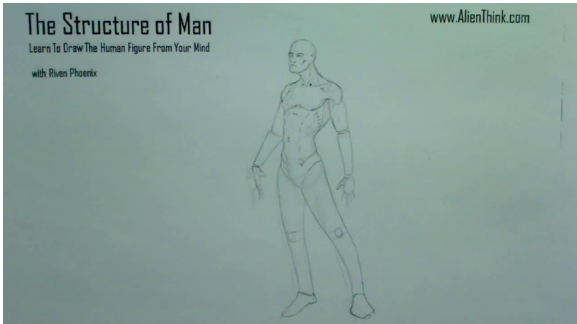
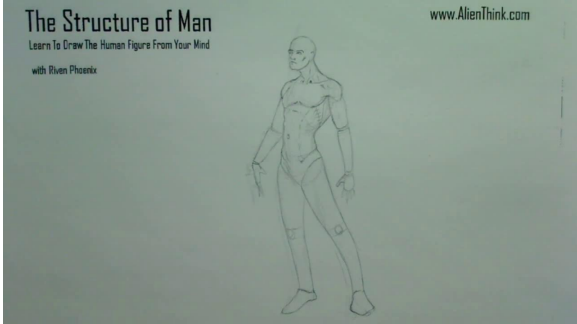
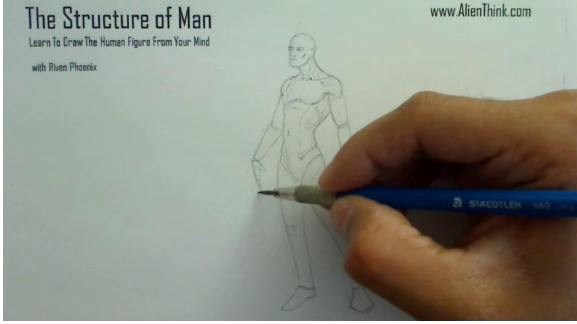
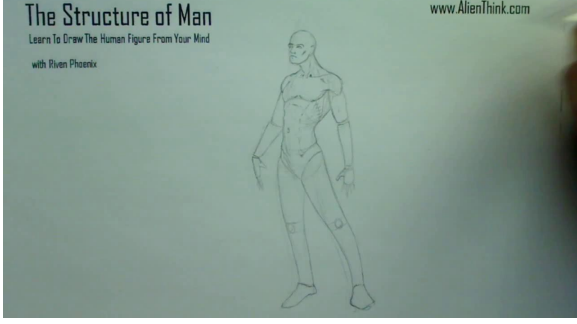
|     |                                                                                     |                                                                                             |
|-----|-------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------|
| 145 |    | <p>And that's the other idea we had understood that we, regardless of what we put down,</p> |
| 146 |    | <p>we can probably will end up have to, we will have to shorten up some of the things</p>   |
| 147 |   | <p>because we have to follow the proportions too, right?</p>                                |
| 148 |  | <p>It doesn't really matter how fast the mind will draw.</p>                                |

|     |                                                                                     |                                                                  |
|-----|-------------------------------------------------------------------------------------|------------------------------------------------------------------|
| 149 |    | There will be anomalies that we have to watch out for.           |
| 150 |    | Okay, so here, we've understood this entire section here, right? |
| 151 |   | And then finally, for the head, we know what to do here.         |
| 152 |  | Simply draw it out like so.                                      |

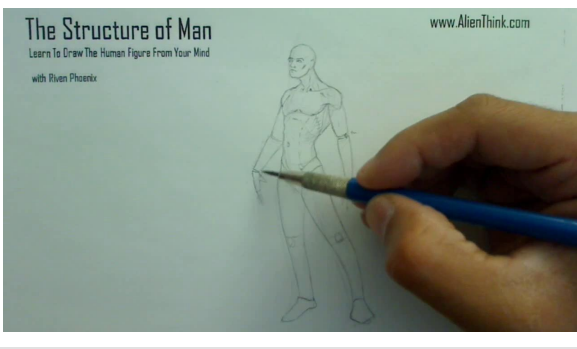
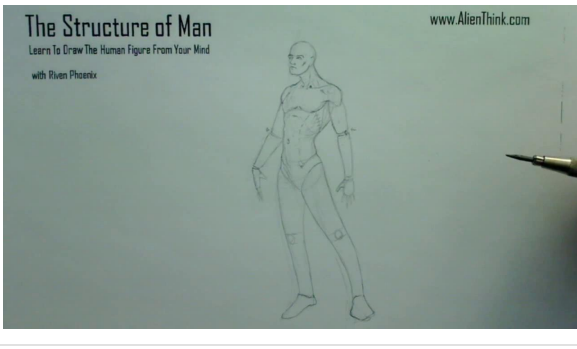
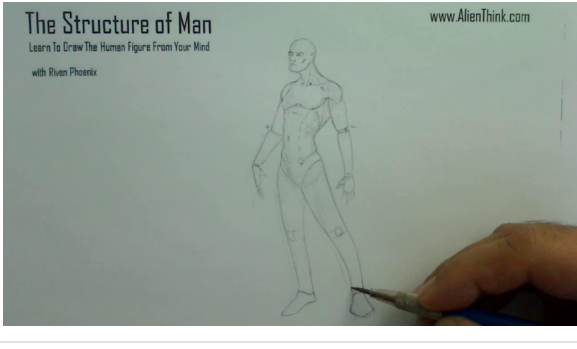
|     |                                                                                                                                                                                          |                                                                                      |
|-----|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------|
| 153 |  <p>The Structure of Man<br/>Learn To Draw The Human Figure From Your Mind<br/>with Riven Phoenix</p>   | And then I'm just going to get the ear over here like this.                          |
| 154 |  <p>The Structure of Man<br/>Learn To Draw The Human Figure From Your Mind<br/>with Riven Phoenix</p>   | And then I'm going to get the line over here for the eyes where they're going to be. |
| 155 |  <p>The Structure of Man<br/>Learn To Draw The Human Figure From Your Mind<br/>with Riven Phoenix</p>  | Just going to think about them a little bit, right?                                  |
| 156 |  <p>The Structure of Man<br/>Learn To Draw The Human Figure From Your Mind<br/>with Riven Phoenix</p> | And it's                                                                             |

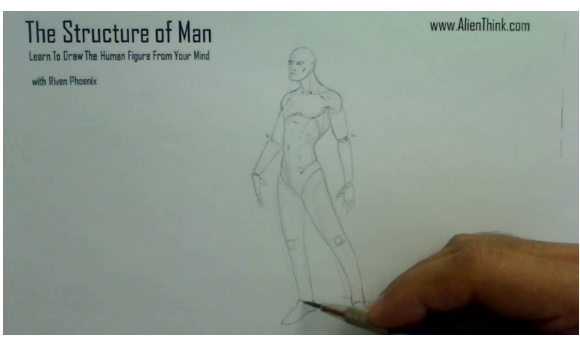
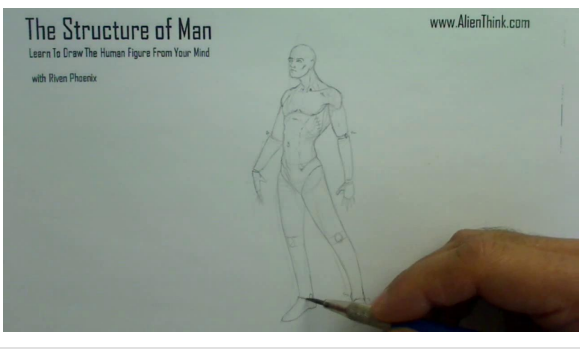
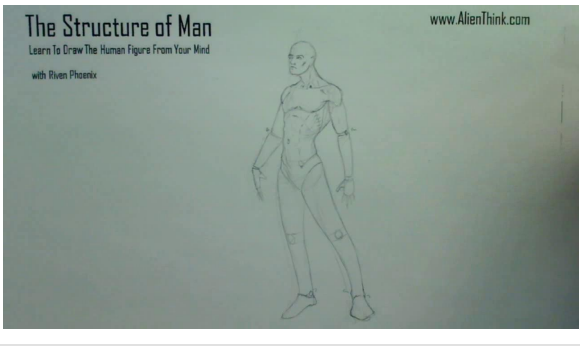
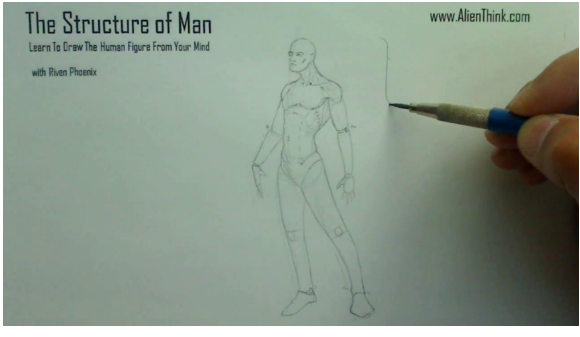
|     |                                                                                     |                                                                             |
|-----|-------------------------------------------------------------------------------------|-----------------------------------------------------------------------------|
| 157 |    | putting them as simple ideas, right?                                        |
| 158 |    | Then over here, you can know that right.                                    |
| 159 |   | This is where the nose is going to be.                                      |
| 160 |  | So I'm going to turn the pencil, make it a little more on the sharper area. |

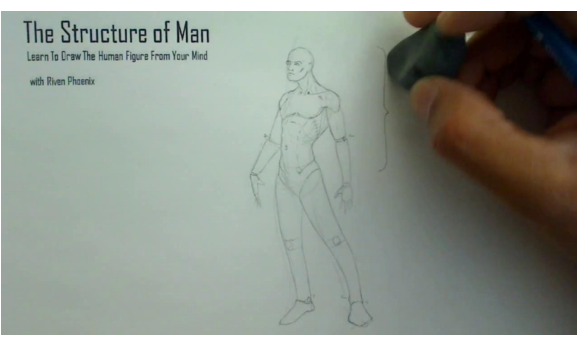
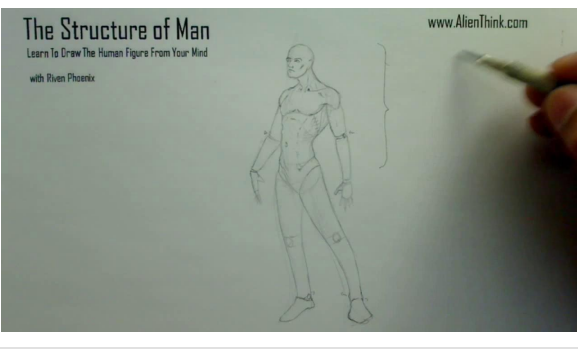
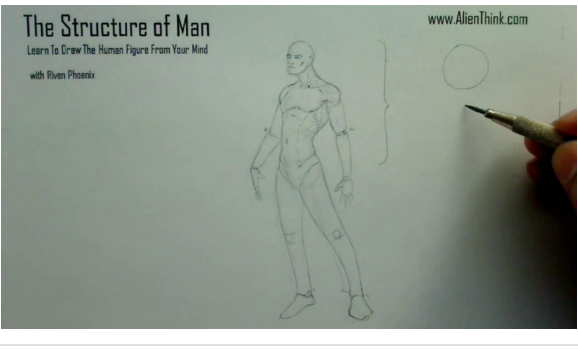
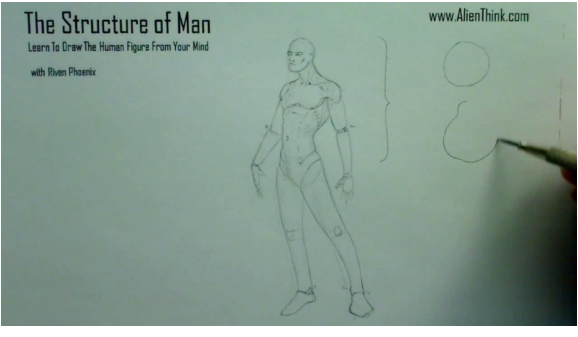
|     |                                                                                     |                                                                  |
|-----|-------------------------------------------------------------------------------------|------------------------------------------------------------------|
| 161 |    | I'll tell you that right, we got the nose over here.             |
| 162 |    | And then really the mouth is going to be much more up over here. |
| 163 |   | I'm going to get enough space for the chin, right?               |
| 164 |  | So this is our template that we're creating.                     |

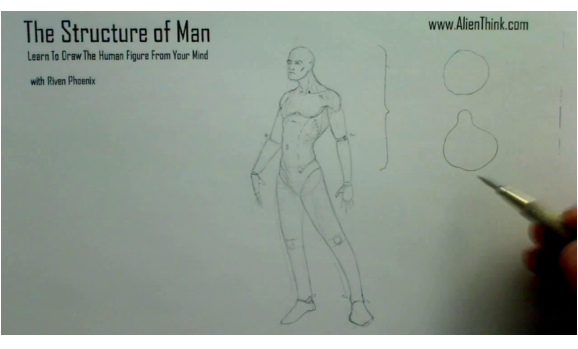
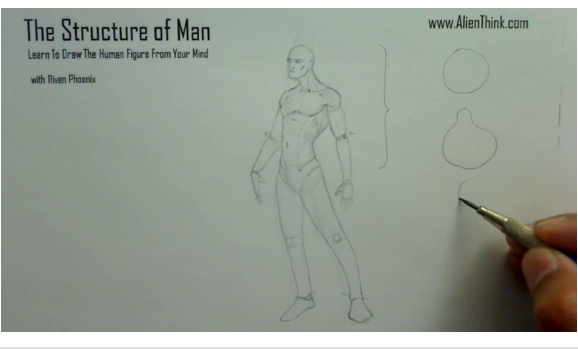
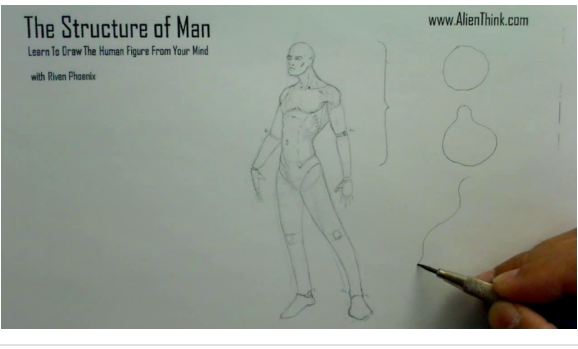
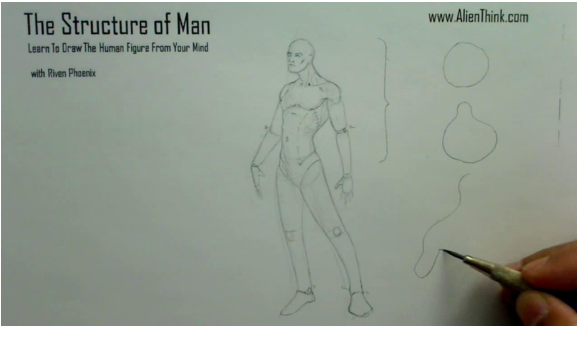
|     |                                                                                     |                                                                            |
|-----|-------------------------------------------------------------------------------------|----------------------------------------------------------------------------|
| 165 |    | Okay.                                                                      |
| 166 |    | And then we can just simply erase all the anomalies that come in this way. |
| 167 |   | Okay, so now we're really ready to understand the arm.                     |
| 168 |  | Okay, so for this, every time we finish this, right?                       |

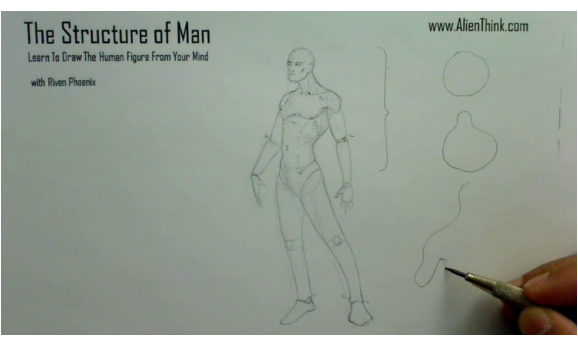
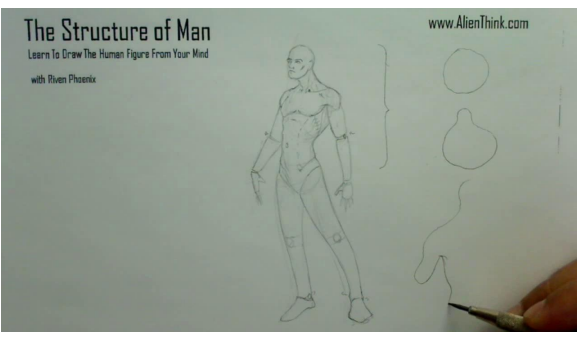
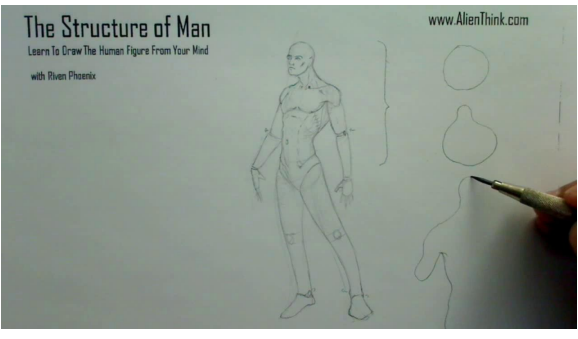
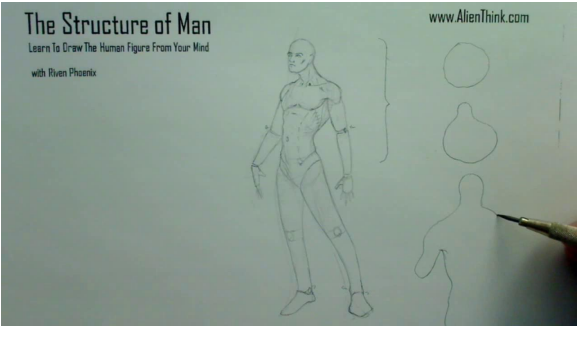
|     |                                                                                     |                                                  |
|-----|-------------------------------------------------------------------------------------|--------------------------------------------------|
| 169 |    | We're going to look at, look, this is the thumb. |
| 170 |    | Where is my radius going to be?                  |
| 171 |   | Well, it depends on how much I'm turning this.   |
| 172 |  | So over here, this is going to be my radius.     |

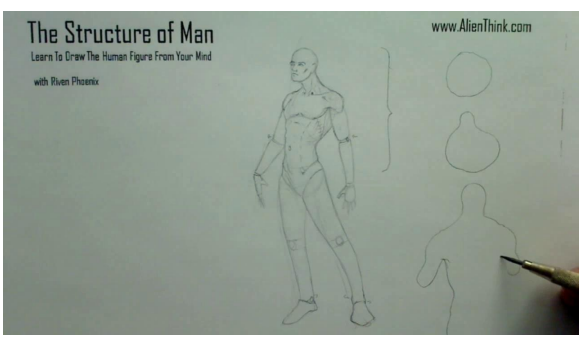
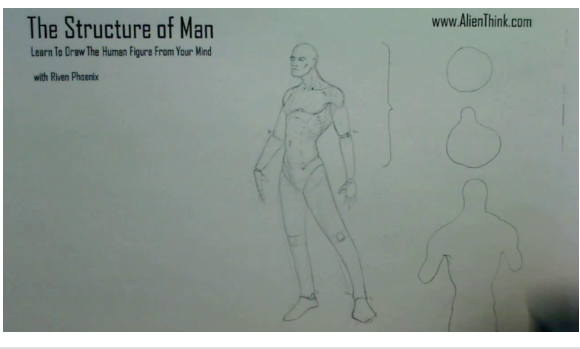
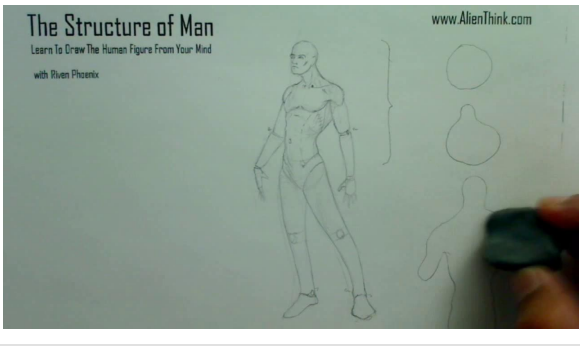
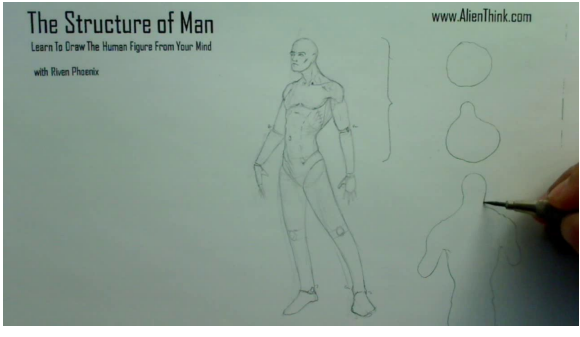
|     |                                                                                     |                                               |
|-----|-------------------------------------------------------------------------------------|-----------------------------------------------|
| 173 |    | It all ends on the other side.                |
| 174 |    | And here, my radius is over here.             |
| 175 |   | Okay, and then over here, we know that right. |
| 176 |  | It has to be on this angle, right?            |

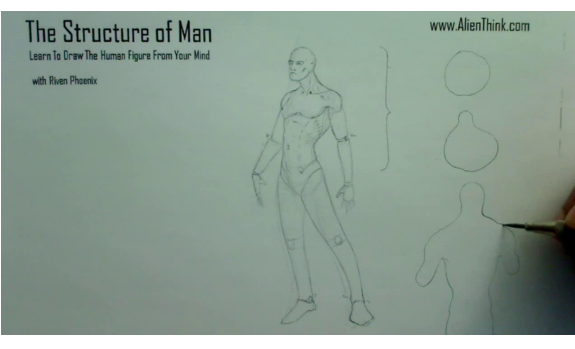
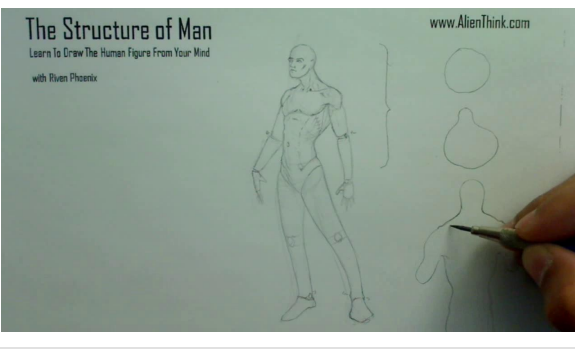
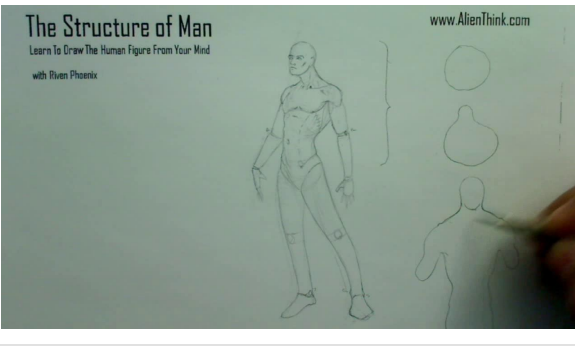
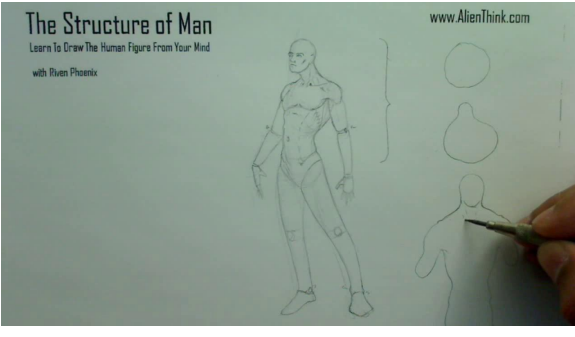
|     |                                                                                     |                                                                       |
|-----|-------------------------------------------------------------------------------------|-----------------------------------------------------------------------|
| 177 |    | And this is going to be here.                                         |
| 178 |    | It's going on this angle.                                             |
| 179 |   | So here we've now, well, actually we'll do it this way.               |
| 180 |  | We've now understood the whole part of the upper body minus the arms. |

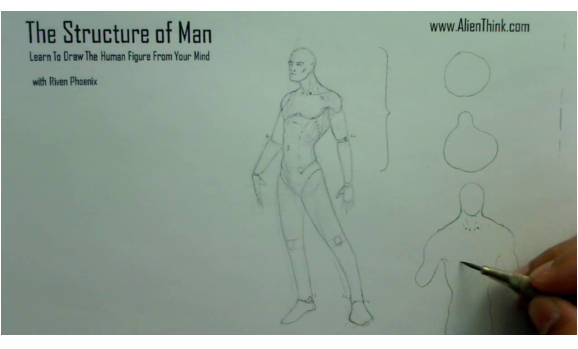
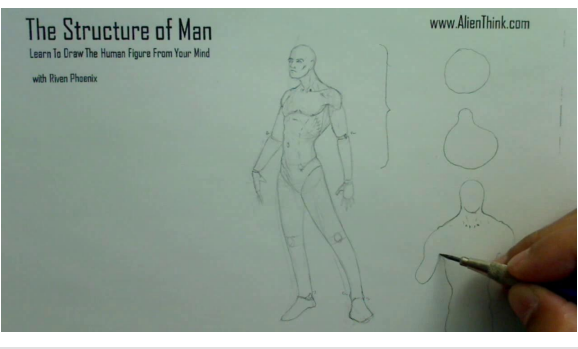
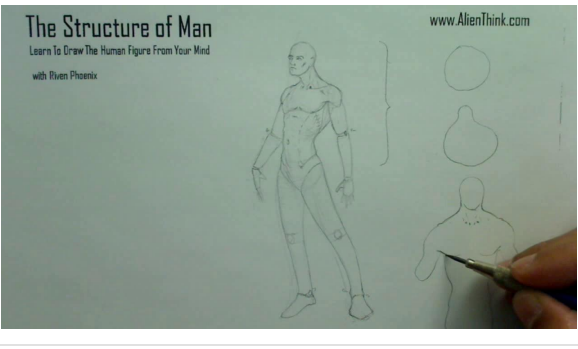
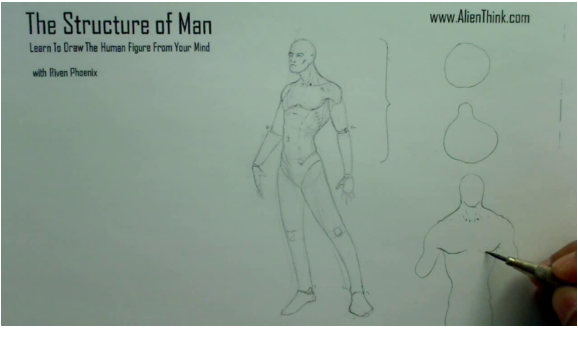
|     |                                                                                     |                                                                                     |
|-----|-------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------|
| 181 |    | So if you now visually check, okay, well, let me see what's going on with my forms. |
| 182 |    | Okay, well, I know this is one form of a circle.                                    |
| 183 |   | This is the blob concept.                                                           |
| 184 |  | And now it's going to grow this head.                                               |

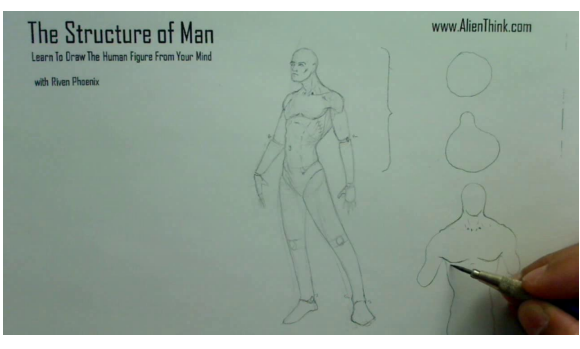
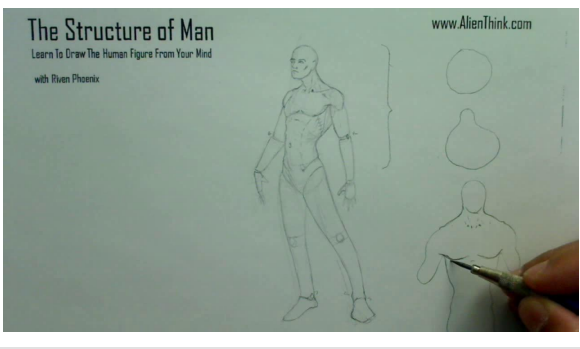
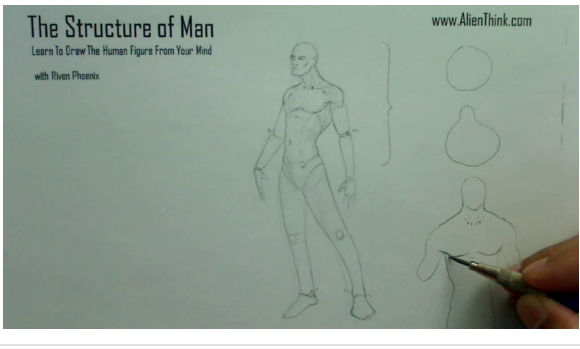
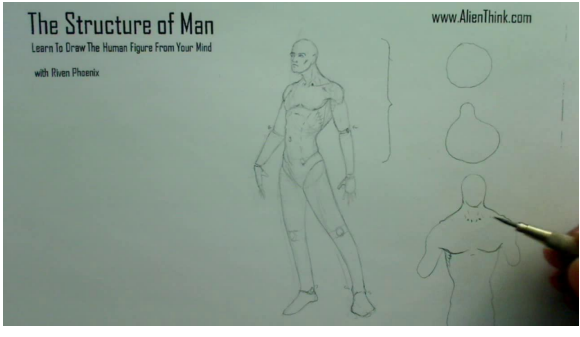
|     |                                                                                     |                                                                                     |
|-----|-------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------|
| 185 |    | And now when I draw out the whole thing, I'm going to think about this, right?      |
| 186 |    | I'm going to get there for the neck, the shoulder, the bump, and then the shoulder. |
| 187 |   | And over here, I'm just going to come back in this way, right?                      |
| 188 |  | Because I got this idea here.                                                       |

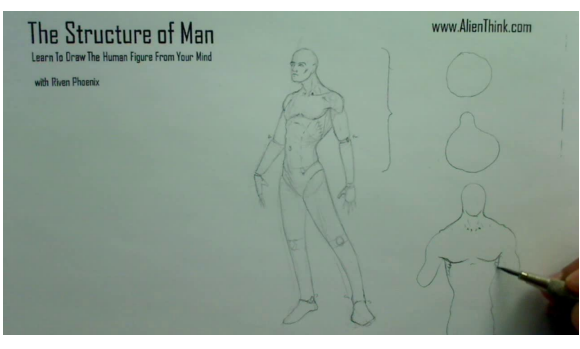
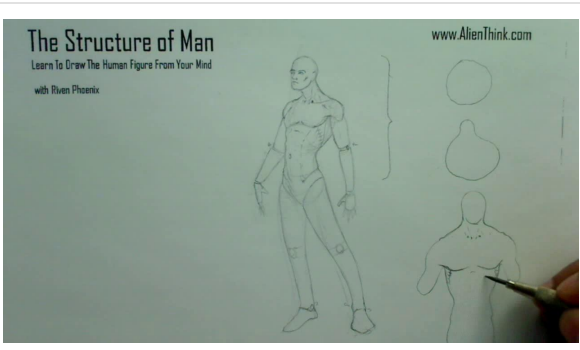
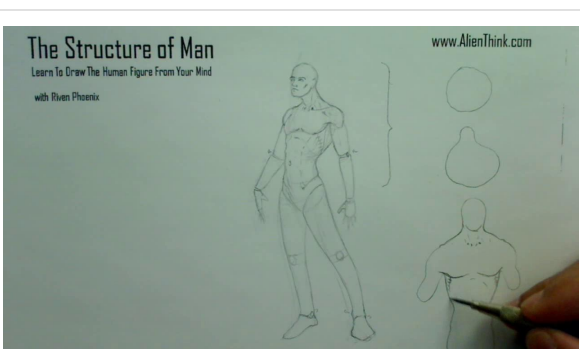
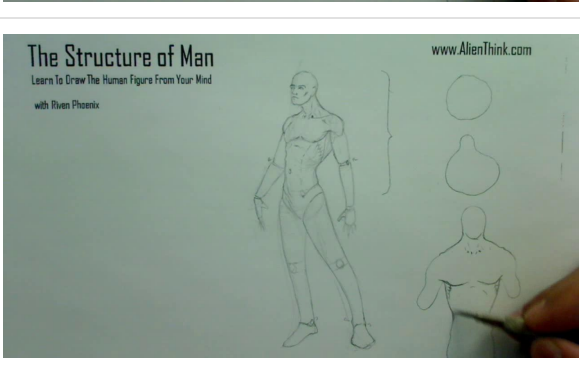
|     |                                                                                     |                                                                                                          |
|-----|-------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------|
| 189 |    | And then over here, I'm going to get the door side muscle.                                               |
| 190 |    | Then it's going to become the love handle and go down like this.                                         |
| 191 |   | I'm going to do the same thing right over here.                                                          |
| 192 |  | And this exercise is really to just check where we, if the mind is beginning to grasp that as a concept. |

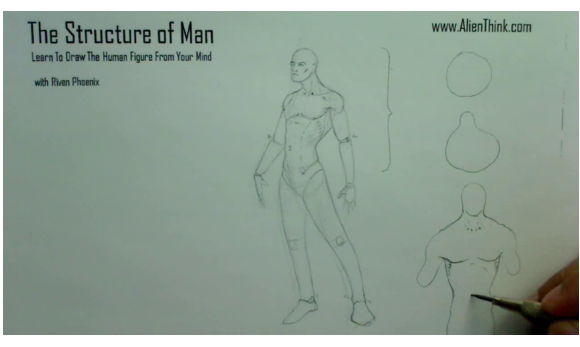
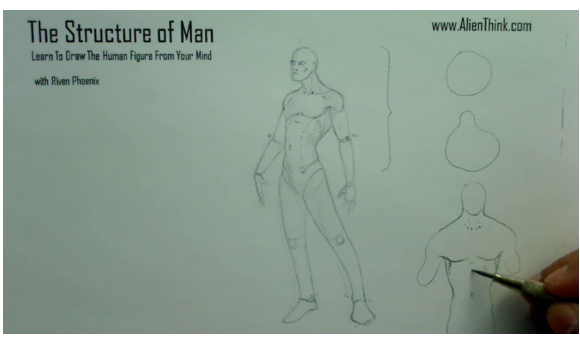
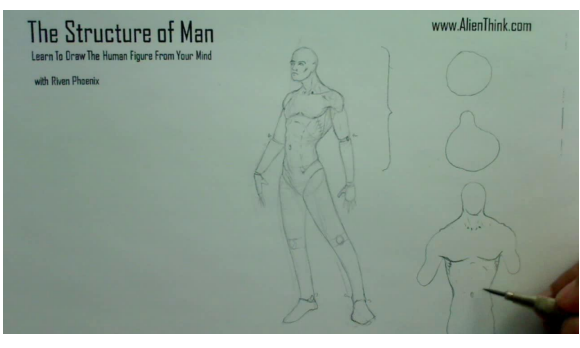
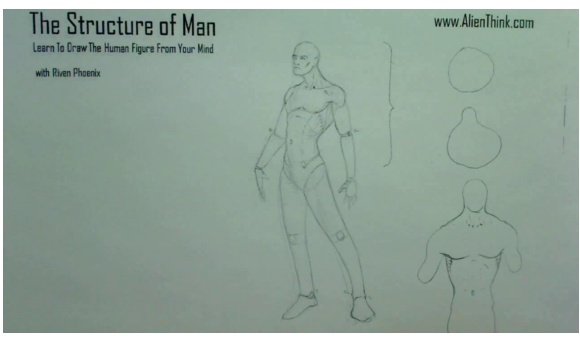
|     |                                                                                     |                                                                                                               |
|-----|-------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------|
| 193 |    | I'm going to get the door side muscle, the love handle, and it's just going to be this blob over here, right? |
| 194 |    | So regardless of what comes out of the blob, right?                                                           |
| 195 |   | So then we can now see that, okay, but the blob is making sense.                                              |
| 196 |  | It's just going to be like this.                                                                              |

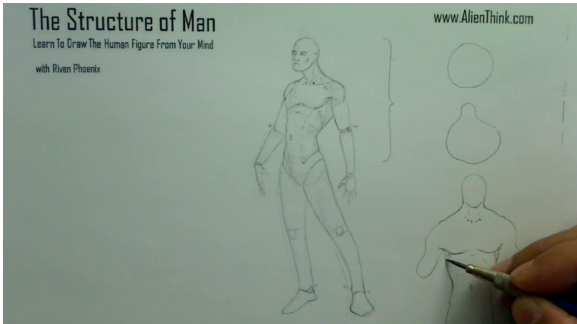
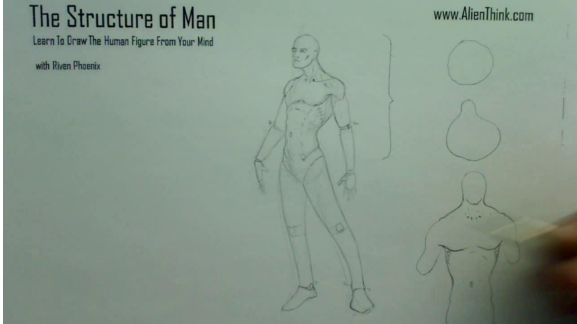
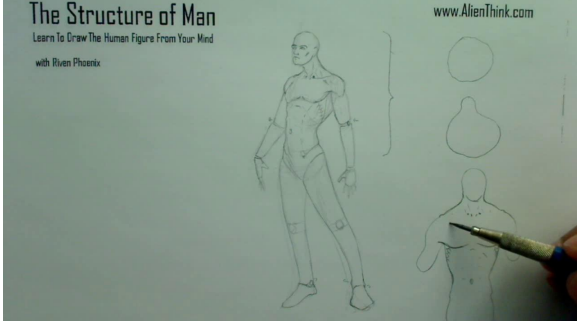
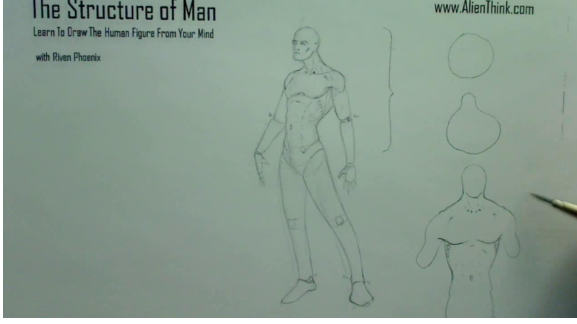
|     |                                                                                     |                                                                                  |
|-----|-------------------------------------------------------------------------------------|----------------------------------------------------------------------------------|
| 197 |    | And now I'm going to get my ideas here, like this.                               |
| 198 |    | I'm going to get the idea for the head over here, right?                         |
| 199 |   | And then over here, I'm going to get the idea here for the muscles for the neck. |
| 200 |  | I'm going to get like this idea, this wedge in here, I understand.               |

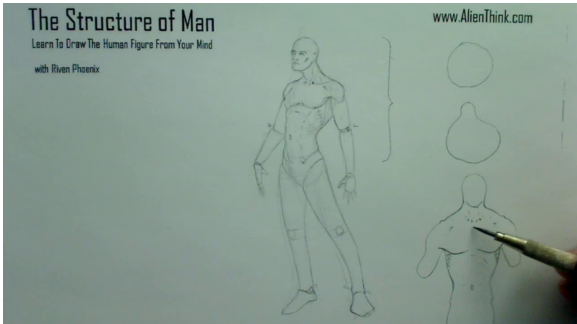
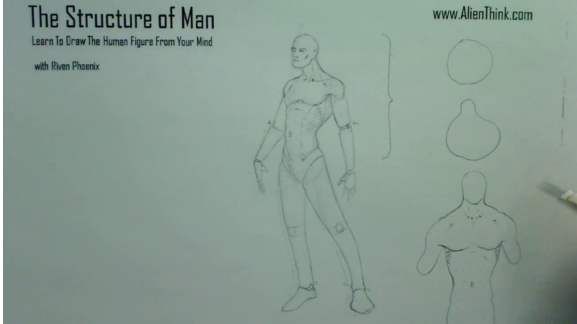
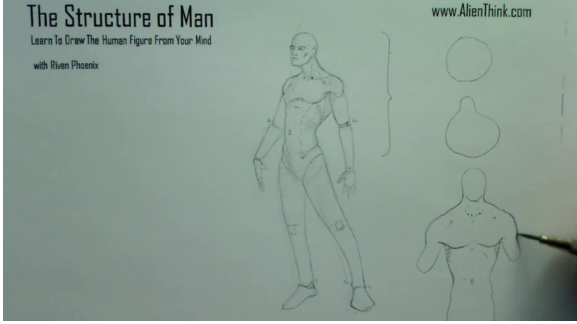
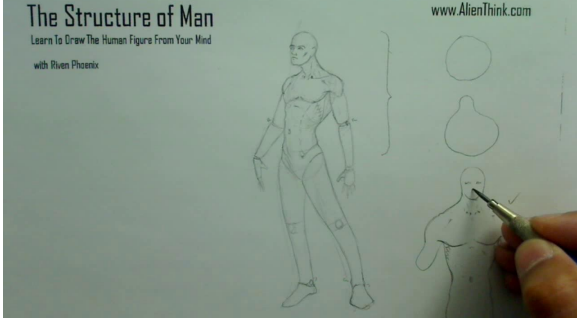
|     |                                                                                     |                                                                         |
|-----|-------------------------------------------------------------------------------------|-------------------------------------------------------------------------|
| 201 |    | And then over here, we also understand this concept, right?             |
| 202 |    | It's going up in there and it's going like this, up in here, right?     |
| 203 |   | It's just going to be coming like this.                                 |
| 204 |  | And this is, right, as long as we can see it in the outline for, right? |

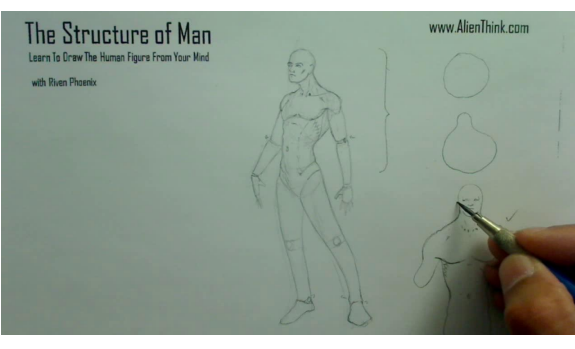
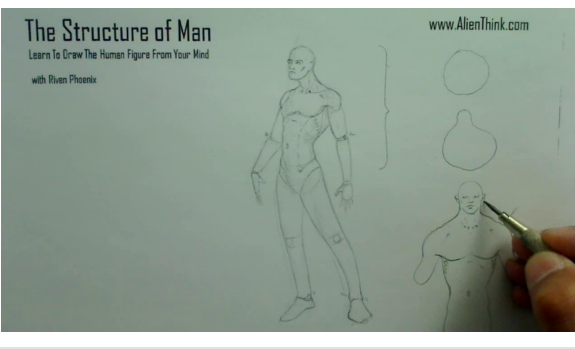
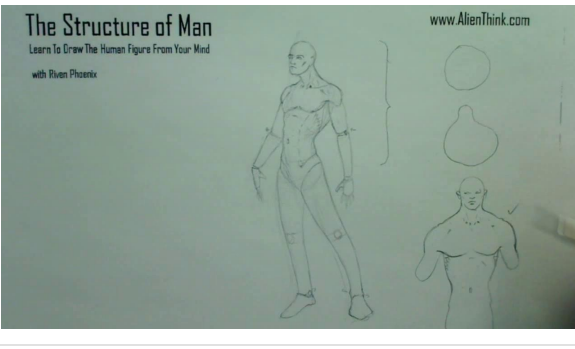
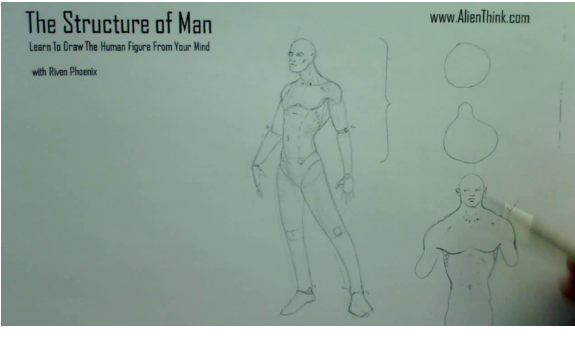
|     |                                                                                     |                                                               |
|-----|-------------------------------------------------------------------------------------|---------------------------------------------------------------|
| 205 |    | And then we're going to get, here's the door side muscle.     |
| 206 |    | And then over here, I'm going to get those ideas here, right? |
| 207 |   | I'm going to get six, seven, eight, nine, ten.                |
| 208 |  | Just like this, right?                                        |

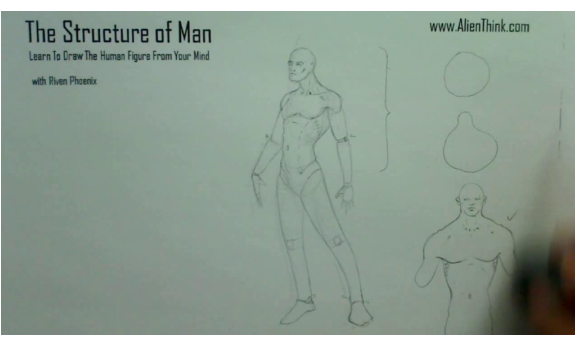
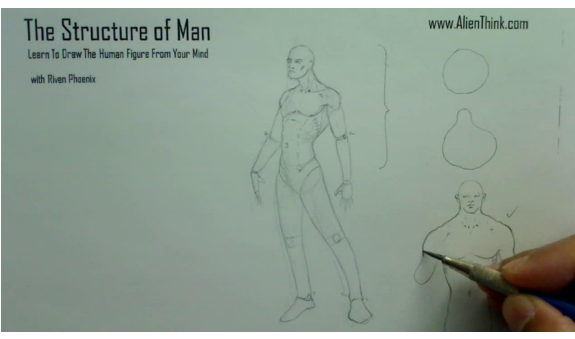
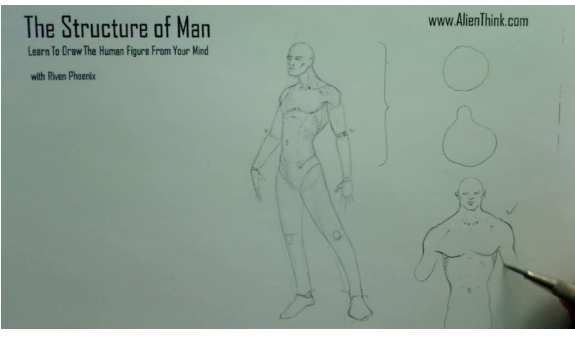
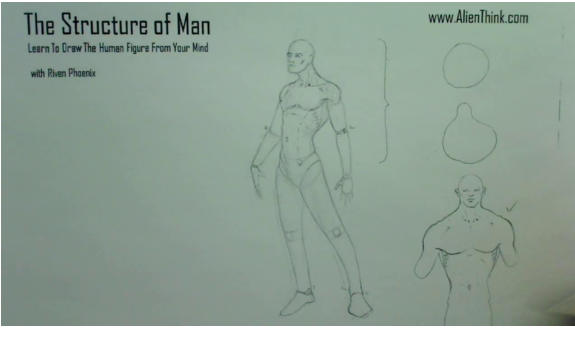
|     |                                                                                     |                                              |
|-----|-------------------------------------------------------------------------------------|----------------------------------------------|
| 209 |    | And over here, right?                        |
| 210 |    | And this area here is just going to go down. |
| 211 |   | And I know that, right?                      |
| 212 |  | This area is going to be much more darker.   |

|     |                                                                                     |                                                                                                         |
|-----|-------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------|
| 213 |    | <p>And over here, the love handles are, I'm just basically going to get my needle over here.</p>        |
| 214 |    | <p>And we understand the abs system, right?</p>                                                         |
| 215 |   | <p>Maybe we don't have to draw the whole thing, just put these marks here just to show this, right?</p> |
| 216 |  | <p>But here you can see that we can now start to grasp these concepts very quickly, right?</p>          |

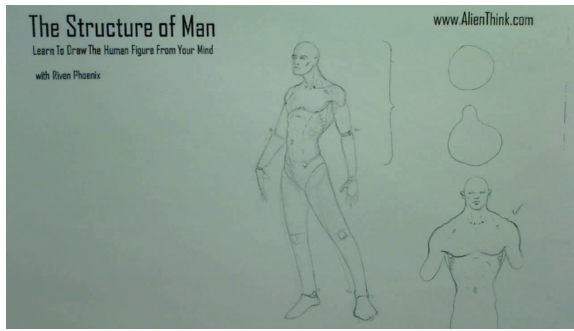
|     |                                                                                                                                                                                                                    |                                                                                                                            |
|-----|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------|
| 217 |  <p>The Structure of Man<br/>Learn To Draw The Human Figure From Your Mind<br/>with Riven Phoenix</p> <p>www.AlienThink.com</p>   | It's just going to be like this, right?                                                                                    |
| 218 |  <p>The Structure of Man<br/>Learn To Draw The Human Figure From Your Mind<br/>with Riven Phoenix</p> <p>www.AlienThink.com</p>   | And then we can just shade this thing if we really wanted to, right?                                                       |
| 219 |  <p>The Structure of Man<br/>Learn To Draw The Human Figure From Your Mind<br/>with Riven Phoenix</p> <p>www.AlienThink.com</p>  | And this is the idea for the shoulder.                                                                                     |
| 220 |  <p>The Structure of Man<br/>Learn To Draw The Human Figure From Your Mind<br/>with Riven Phoenix</p> <p>www.AlienThink.com</p> | So here you can say, okay, the mind is beginning to grasp the idea of the blob really from its outline form in the inside. |

|     |                                                                                     |                                                                                                        |
|-----|-------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------|
| 221 |    | We have to take the steps to really put all on the detail, right?                                      |
| 222 |    | So here we can say that, okay, this is starting to now make much more sense as to how this is working. |
| 223 |   | So just to finish this off, I'll just put the eyes in, right?                                          |
| 224 |  | And the nose, and then the mouth here.                                                                 |

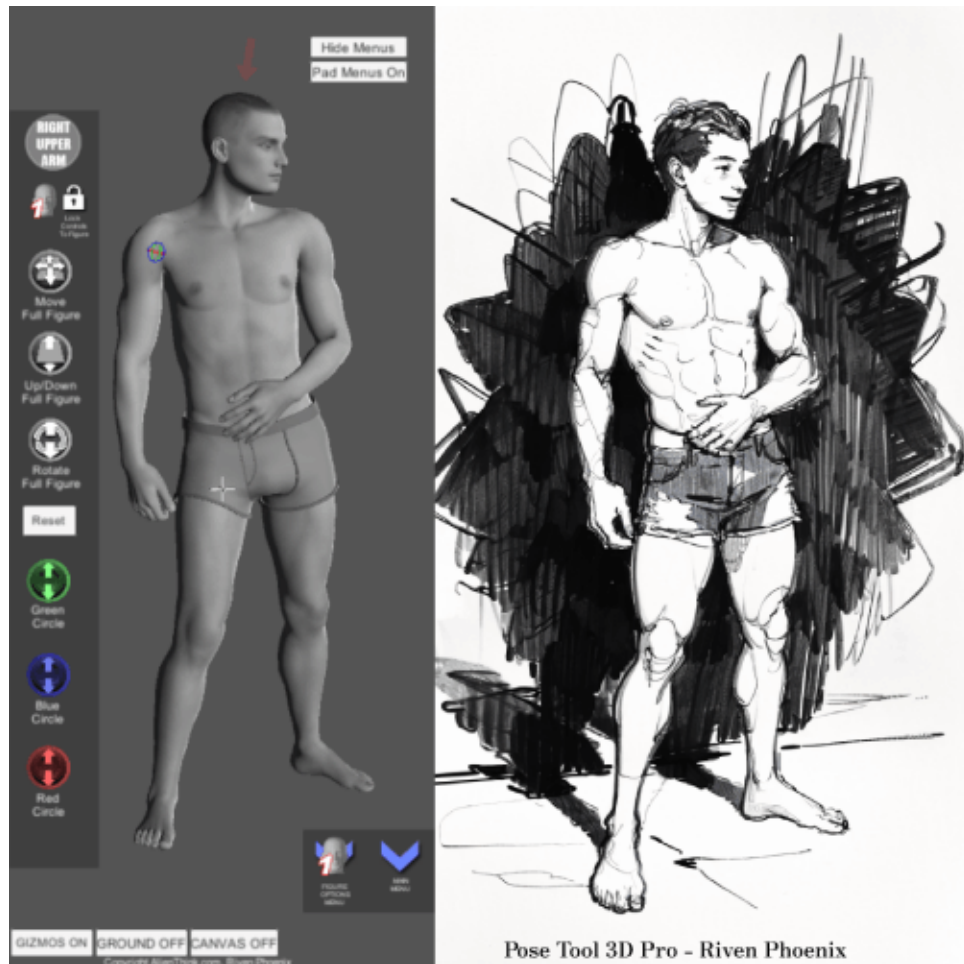
|     |                                                                                                                                                                                                                    |                                                                             |
|-----|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------|
| 225 |  <p>The Structure of Man<br/>Learn To Draw The Human Figure From Your Mind<br/>with Riven Phoenix</p> <p>www.AlienThink.com</p>   | Okay, so the really the idea of this exercise that we do in the end, right? |
| 226 |  <p>The Structure of Man<br/>Learn To Draw The Human Figure From Your Mind<br/>with Riven Phoenix</p> <p>www.AlienThink.com</p>   | It's really, really to just confirm what you know.                          |
| 227 |  <p>The Structure of Man<br/>Learn To Draw The Human Figure From Your Mind<br/>with Riven Phoenix</p> <p>www.AlienThink.com</p>  | It doesn't have to be so perfect, right?                                    |
| 228 |  <p>The Structure of Man<br/>Learn To Draw The Human Figure From Your Mind<br/>with Riven Phoenix</p> <p>www.AlienThink.com</p> | And you can come back with the eraser and fixing anything up.               |

|     |                                                                                     |                                                                                                                  |
|-----|-------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------|
| 229 |    | <p>The idea really here is to see how much the mind is understanding really the counters of the line, right?</p> |
| 230 |    | <p>So when you draw this out, you really have to think through the whole process.</p>                            |
| 231 |   | <p>When creating the blob as to how the whole proportion system is being divided.</p>                            |
| 232 |  | <p>Okay, so I'll see you in the next lesson.</p>                                                                 |

233



Thanks.



[www.alienthink.com/pose-tool-3d/](http://www.alienthink.com/pose-tool-3d/)